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FIVE CENTURIES OF BOOK DESIGN

A SURVEY OF BOOKS IN THE COLUMBIA LIBRARY

BY

HELMUT LEHMANN-HAUPT, Ph.D.

Reprinted from the

COLUMBIA UNIVERSITY QUARTERLY

June, 1911

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HELLMUT LEHMANN-HAUPT¹

It is a well established fact that the early printed books, the incunabula of the fifteenth century, are to be considered as the immediate followers and imitators, if not counterfeits, of late medieval manuscripts. Nevertheless it is very seldom that people take the trouble to study in original examples this close relationship. Of course there are not many places where this can be done. The most noteworthy examples in the Columbia University Library are relatively late, considering the date of the earliest printed books we know. There are two French Books of Hours illustrating the point very clearly, one written, illustrated and decorated by hand around the year 1500 and the other printed at Paris by Thielman Kerver in 1500, both in Gothic characters. Books of Hours were among the few families of books which, after the victory of printing, continued to be written by hand. Finally they, too, were printed. An interesting example of French Roman type in the fifteenth century, characteristic for the hidden Gothic quality expressed in its

memoria uero inf ciues male puenitur. Nemo ē
cui publice unibati ferunt. Quisq̃ uult i ciuitate
genuū esse. Nullus pudor. nulla reuerētia
legi in urbe est. Iam palā seditiōes parat ciues
Nihil mali est, qd̃ amplius refert: nisi ipsa cap
tiuitas. quē nos omēs hostili ferro ac feruitū
subicāt. Eo qd̃ puenit est: ut minimū malo
rū mortē ipsa iudicē. Vides quē sit patriz nre
fortuna. quē tollerabilior aliq̃to esset: nisi nos
ipes omis tam dereliquisset. Vale.

ET si rumor sinister de rebus unis aduer
sis ad me delatus esset: nō tamē puta
bā oia apud uos desperata esse. Plura q̃ q̃ ueni
re mihi i mētē potuissent: uobis accesserūt. S;̃
oia uobis ab extēris hostibus aduersē ceciderūt
Firmat bellicus et cauesona memia urā. Tole
rida sūt oia, & fortis ferenda: quē ab illis uobis
imūnēt. Illud magis uisū est mihi miseris: quod
de seditiōe et odus ciuiū ad me scripsit. Quē
res nisi de cōsilio & autontate eorū q̃ bene uo
lunt rei publice insultū esse instiget: plane mi
hi diuinare uideor oia futura, quē etiā tu ma
xime times. Nō satis admirari possū: quē amē
tia ciues tuos i hāc discordiā traxerūt: nisi forte
aliqui sūt i ciuitate, q̃ se putāt res dominio po
tuituros: si oia in potestate hostiū ueniant. Et ē
timendū: ne inimicorū uestrorū dolo, pēstis

C.4.

¹ After studying at the Universities of Berlin, Vienna and Frankfurt, where he received his doctorate in 1927, Mr. Lehmann-Haupt was for some time assistant curator of the Gutenberg Museum in Mainz. He has been Instructor in Book Production in the School of Library Service since February, 1930, and Curator of the Department of Rare Books at Columbia since September, 1930.

655
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squareness and comparative heaviness, is a volume of Gasparini's *Epistolae*, with painted initials, reproduced on page 176.

Of German printing in the fifteenth century Gerson's *Donatus Moralisatus*, printed in Strassburg by Martin Flach

about 1474, is a fair example showing the vernacular Gothic type. This is the style based on German manuscripts written in several local variations of semi-formal late Gothic book hands. The variety of writing hands is reflected in the great number of different printing types used during the fifteenth century. Roman type in Germany was developed early and used frequently. An important place was taken by still another

omnino se circūferre et a consilio secepi i quito habetis que conueni
ebunt etiam. p̄t castitatem et de cast. vniuersi quibz obediunt ois
eū q̄ ap̄t ubi i h̄re genuerit de d̄ abelme re d̄no epulabūt bono
r̄ao nomē maistrans n̄c sepi cōmēat p̄p̄ba sponfū a sponfā
quā cōfessis quantū ao quis p̄rio q̄ ao sponfū p̄mā q̄a. Al̄ne sp̄
deo inheret et cōuandā s̄co q̄ ao eūgerat q̄a regia q̄ sub regē regit
tercio q̄ ao gloriā suā p̄rogauit q̄a a d̄p̄na h̄re s̄y i p̄onito b̄s
gr̄e p̄mā v̄it q̄no q̄nu ao v̄nāu i v̄d̄na d̄uato. i. i b̄d̄na
ap̄op et p̄p̄ba. quito q̄ ao sponfābūm s̄oat̄ et cōuandā v̄are
tare v̄nū et m̄erit s̄co s̄y ḡm̄is v̄ḡm̄is. corō m̄mp. purp̄a
penitentiū. d̄u enī cōuāf cōuā. v̄l cōuandā v̄arient oim lingua
i v̄n a n̄ h̄re et enī cōuāf cōuandā. p̄p̄ba q̄ v̄nū de ap̄lis q̄ p̄o
cōuandā v̄o p̄p̄m genuerit p̄p̄m d̄at o. Falsā p̄p̄ba de ḡm̄is n̄
s̄is negligit n̄o h̄re. aut incauta. h̄ auo i v̄re et intellige enī
et m̄nū regit cui es de p̄onfata et indūa auri suā ao obediunt et
obediunt p̄p̄m nū subop et ḡm̄is v̄n v̄nū et cōuandā
et cōuandā p̄p̄ba q̄ p̄m o te fr̄a ḡm̄is et h̄re deca. si fr̄a
hec q̄ p̄o a s̄u h̄re deca. Et regē cōuandā i deca nūo quē ipe de
ou ubi p̄ ḡm̄ i te imaginē suā reparat q̄ magnū ē et d̄b̄d̄at
q̄ ille r̄y ē magnus i p̄re. q̄n̄ sp̄e d̄is q̄i et ḡm̄i cōuandā magnus
n̄le n̄ obilitat q̄ deca nūo magnus in honore q̄a d̄b̄d̄at et
d̄b̄d̄at ois p̄t cōuandā m̄o. si h̄re fr̄a i deca v̄nū p̄m
nūm̄ honoat̄ n̄. Falsā enī aie h̄re d̄i ouit p̄ba et s̄p̄ba q̄
de ḡm̄is ap̄op p̄p̄ba de cōuandā ao regit et sponfū nūm̄ d̄u
m̄to v̄lū nūm̄ d̄b̄d̄at magnificā d̄m̄ ois a offerent ubi
ao cōuandā nūm̄ d̄i deca s̄oat̄ et cōuandā n̄. s̄co cōuandā
sponfā a gl̄a v̄re. Q̄n̄ gl̄a cōuandā h̄re et sponfā regis ois n̄ i ep̄i
enī ap̄p̄ba i h̄re cōuandā i h̄re cōuandā s̄u cōuandā s̄u i h̄re
v̄t p̄p̄ba ubi amat p̄p̄ba i loquit p̄p̄ba ubi cōuandā p̄p̄ba ois enī gl̄a
cōuandā i deca s̄p̄ba q̄ regia ē cōuandā v̄arient ao deca s̄y
v̄arient ois s̄p̄ba lingua. v̄arient s̄p̄ba. v̄arient s̄p̄ba et v̄r
nūm̄ q̄ s̄u i p̄m̄ b̄ m̄o s̄p̄ba. tercio cōuandā sponfā a s̄oat̄
s̄u a cōuandā q̄ sequunt sponfā ois. Accoat̄ regis s̄p̄ba s̄o
les s̄y q̄ p̄m̄ r̄n̄t in cōuandā s̄p̄ba loci p̄l cā s̄y q̄m̄alē cōuandā
q̄ ḡm̄is m̄ h̄re d̄u aduēt q̄n̄ ḡm̄a d̄i q̄ n̄o v̄it ao m̄e inq̄

group of designs, types of a transitional character between Gothic and Roman. As a fine example of this, Turrecremata's *Explanatio in Psalterium*, Augsburg, Joh. Schüssler, 1472, has recently been acquired in a very well preserved copy. Compare the illustration above.

Early German liturgical printing can be studied in an exquisite *Missale* of unusually small size, printed in black and red by Georg Stuchs, Nuremberg, 1484. The type used is a round variation of the formal "Missal" which was the

first type family introduced into printing by Gutenberg, Fust and Schoeffer.

Two good examples of German woodcut illustration are in the library, both however of the later school. There is the famous *Liber Chronicarum*, the Nuremberg Chronicle, printed and published by Anton Koberger in 1493. The volume which has become known as the great picture encyclopedia of its time, is a general history of the world, beginning with its creation and carrying on to the reign of the Emperor Maximilian. Wohlgemuth and Pleydenwurff, the famous Nuremberg painters and teachers of Albrecht Dürer, are responsible for the splendid woodcuts. They show the black and white style in full maturity, but still with typical fifteenth century restraint of workmanship. The other richly illustrated volume is Johannes Grueninger's Terence, printed at Strassburg in 1496.

English books of the fifteenth century were printed in a type that kept close in appearance to the English book hand of the manuscripts, and showed also a certain influence of Flemish printing. No Roman type was used in England during the entire fifteenth century. *The Book of Fayttes of Arms and of Chyvalry*, printed at Westminster by William Caxton, is a treasure of which the library may be proud.

Of the early Italian books in Gothic characters Magister Robertus Caracciolus' *Sermones*, printed at Venice in 1475 by Joh. de Colonia and Joh. Manthen de Gheretzem, is a fine example. Although the development of Roman type is the chief contribution of Italy in the field of printing, excellent work was done also in Gothic letters and in several interesting transitional forms between Roman and Gothic. During the period of manuscript writing Gothic characters had been cultivated in Italy as successfully as in any other country of the western world. Another explanation for the fine Gothic printing in Italy is the fact that many of the early printers came to Italy from Germany.

Roman printing type developed from Italian humanistic writing of the fifteenth century. The library owns a characteristic example in a vellum manuscript of Cicero's *Epistolae ad Familiares* with colored initials and red headings. The small letters of this school of writing are directly

descended from the Carolingian minuscule formed in the eighth century. For the capitals, the example of the classical Roman square capital was used, which, during the entire medieval period, had never been quite forgotten. The definite combination of capital and "lower case" letters taken from these sources occurred in the humanistic period and is still alive. In the edition of Herodotus, printed at Rome in 1475 by Petrus de Maximis, a close inspection of the Roman type used in the volume reveals much irregularity, reminiscent of handwriting. The cutting also is quite crude and the spacing by no means smooth. Still, the page as a whole is well balanced. This achievement of a harmonious result with primitive means has been envied and imitated by modern printers but has never been reproduced with equal success.

The rapid progress in design and cutting of Roman type can be seen very clearly when comparing the Herodotus of 1475 with another imprint of Rome, the first edition of Vitruvius' *De Architectura*, Georg Herolt (c.1486). But it was the privilege of the printers of Venice to bring Roman letter design to a standard of perfection which has never been surpassed. Roman type, as developed by the brothers de Spira, by Erhardt Ratdolt, Nicolaus Jenson and Aldus Manutius, all of Venice, has influenced every new design of Roman type up to the present day. In the library Erhardt Ratdolt is well represented. This printer, who came to Venice from Augsburg, did more than any other printer to reproduce by typographical means the processes of decoration and rubrication, which, for many years after books were printed, had been left to the hand of the scribe. Ratdolt's 1478 edition of Pomponii Mille *Cosmographia de situ orbis* is probably the finest example of early Roman type in the library. The same printer's edition of Euclid's *Liber elementorum Geometrie* of 1482 has interesting decorations and mathematical illustrations.

Aldus Manutius' early work is best represented in a complete set of the Greek edition of *Aristotle*, brought out in 1497. This man, the foremost printer and publisher of the Venetian High Renaissance, did more in his day to bring the book to the position it now takes in the intellectual life

of the western world than did any individual printer after him. He set up a definite scheme of book designing, had the first italic type designed for use in his editions, introduced small and handy pocket editions of the classics and applied several innovations in binding technique and design for use upon a broad scheme. Leone Medico's *Dialoghi di Amore*, a hand octavo volume printed throughout in a small but exquisite italic, is most probably preserved in its original cardboard binding, as it came from the Aldus plant. There are several excellent examples of Aldus' work in the library.

A volume of particular typographic merit is a book containing various writings of the famous scholar Trissino, printed at Rome in 1524, a page of which is reproduced above. The italic used in this volume was designed to carry out Trissino's reformation of Italian spelling. He wished to express the different e's and o's by introducing Greek ϵ and ω . Through the designer's skill the result became a typographic document of outstanding beauty, which only recently has inspired Frederick Warde, the well-known American typographer, when designing his *Arrighi*.

Around the middle of the sixteenth century it became evident that Italy was no longer to hold the foremost place in printing achievement among the European countries. Since the beginning of the sixteenth century France had developed some admirable artists and scholar-printers,

AL SANTISSIMO
NOSTRO SIGNORE
PAPA LEONE DECIMO
GIOVAN GIORGIO
TRISSINO.

A V E N D O I O G I A
6 molti giorni, Beatissimo Padre, compusta
una Tragedia, il cui titolo è Sophonisba,
sono stato meco medesimo lungamente in dubbio, s'io
la dovesse mandare a Vostra Beatitudine, o no;
Perchè che dal'ua d'e lati considerando l'altrezza di quel-
la, la quale è tanto sopra gli altri lumini, quanto che il
grado, che tiene, è sopra ogni altra dignità, è rimem-
brando anchora la grandissima cognizione, che ha re-
de la lingua Greca, come de la Latina, e di tutte quel-
le scientie, che in esse scritte si truovano, Et appreso
vedendo quanta occupatione continuamente le reca il
governo universale di tutti i Christiani, Istimava
non essere convenevole cussì il mandare a sì alto luo-
go, sì a sì dulle, sì occupate orecchie, questa mia ope-
retta in lingua Italiana compusta. Ma poi da l'altro

a y

L'HISTOIRE
DES NEVF ROYS
Charles de France: contenant la fortune, vertu, & heur fatal des Roys,
qui sous ce nom de Charles ont mis
à fin des choses merueilleuses.

Le tout comprins en dix-neuf liures, avec la table sur
chacune histoire de Roy.

Par Francois de Belle-Forest Comingeois.



A PARIS.
A l'Oliuier de P. L'Huillier, rue S. Iacques.

1568.

Avec priuilege du Roy.

working to place the book in the dominating position which it still holds. It is of interest to note that in France Roman type was not as readily and universally accepted as might be expected in a Latin country. The library contains a number of early sixteenth century volumes still printed in vernacular French Gothic type, usually called "lettre bâlard." *Les gestes et faictz merueilleux du noble Huon de Bordeaulx*, Paris, Jean Bonfons, is to be mentioned in this connection. At that time even the Roman type of French design still retains the squareness and weight which can be observed in the fifteenth century. It took another generation to absorb the classical Italian style of the High Renaissance developed in Venice, and to translate it into that standard pattern of design which eventually was passed on to the other countries of the Western World.

Simon de Colines stands at the beginning of this era, and his volume *De Memorabilibus et claris mulieribus*, printed in 1521, still belongs very much to the older school. A good example of Vascosans' work is his *Paulus Aemilius, De rebus Gestis Francorum*, Paris, 1539, in a beautiful armorial binding of the time. Of the later sixteenth

Les nouvelles

Et attendu mesme qu'elle estoit de la taille en du poil,
Il appelle ce maugignon, Vénica, Idieu, ou au tu
pris ceste mule? Elle sembler toute faicte à celle que Je
l'ay baillée, en cy ha toute la propre face. Je vous
prometz dit il, Mon fr, que quand ie la voye du
poil de la docteur, en de la taille, Il me sembla
qu'elle en auit les conditions, en que bien alement en
les luy pourroit apprendre. Et pour ce ie l'ay acceptée,
esperant que vous vous en trouueriez bien. D'adventure
dit le conseillicr, Je t'en scay bon gre. Mais combien mo
la vendras tu? Mon fr, dit il, vous scauez que ie
suis vrel, en tout ce que j'ay. Si c'estoit voy aultre,
Il ne l'auroit pas pour quarante escuz: Je la voy
laisseray pour trente. Le conseillicr se accorde, en donne
trente escuz de ce qui estoit sien, en qui n'en valloit
pas.
div.

Les Copieurs de la fleche en Anieu,
comme ilz furent trompez par
poique au moyez d'une lampere.

Nous auons cy dessus parle des Copieurs de la
fleche: lesquelz en dit auiez este si grandz grandisseurs,
que iamais homme n'y passoit que n'eust son ladey.
Je ne scay pas si cela leur dure encore: Mais ie sy
bien qu'une fois un grand seigneur entrecoint sy passa
sans estre copie: se pensa sy auine si tard en y parir
de si bon matin, qu'il n'y auoit personne qui se peust
gaudir de luy. Et à la veinte pour soy entre il
mesura tellement son chemin, qu'il estoit tout en nuict,
quand il y arriua. Parquoy estant tout le monde retiré,
Il ne trouua homme ne femme qui luy dist rien
que soy moy. Et quand il fut descendu à l'hostellerie,
Il fit semblant d'estre un peu mal disposé,
en se

century Henricus Stephanus' Greek Herodotus, with a fine title-page in red and black, is to be mentioned. Another fine example of this group is illustrated on page 181.

It was shortly after the middle of this century that a new form of writing, which had been developed since the beginning of the Renaissance, was made into a printing type. The Chancery hand, or "Secretary hand," as it was called in England, was adopted by Robert Granjon, the famous type founder and printer of Lyons in 1557 for his so-called "lettre de civilité." The name of this type is obviously derived from the title of the first book in which it was used. *La Civilité puerile distribuée par petitz chapitres et sommaires* is a translation from Erasmus by Jehan Louveau. The library owns a little volume which belongs to the earliest books in which the new type is to be found. It is Bonaventura Desperiers' *Les nouvelles recreations*, printed by Granjon in 1558. It is reproduced on the opposite page.

A few title-pages from books in the library which were printed in the course of the sixteenth century can serve to illustrate the "Coming of age of the book," that is to say the gradual change from the close imitation of the manuscript

to a design based naturally on the new mechanical conditions and reflecting the change of taste in the new era.

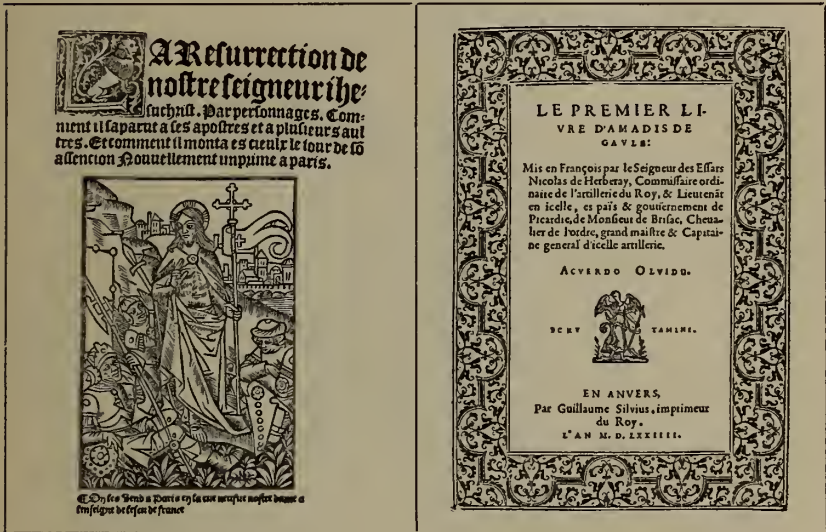
Römischer kayserlicher
Majestat Regiment
Camergerichte lant-
fride vnd Abschied-
vff dem Reichstag
zu wormbs Anno
M v^r **XX** j.
beschlossen vnd
auffgericht.

*Cum Privilegio Speciali
Imperatoris Caroli v.*

Johan Schoeffer printed at Mainz in 1521 a volume entitled: *Römischer Kayserlicher Majestat Abschiedt auff dem Reichstag zu Worms. Anno. MV^cXXI.* This book has a title-page obviously styled after the solemn tradition of the early Mainz "Missal" type as it had been used in the forty-two-line Bible, and can be found with some variation in all the later ecclesiastical

imprints of Fust and Schoeffer. The layout follows certain woodcut title-pages developed during the fifteenth century.

A step further toward a title design more familiar to us is represented in a volume entitled *La Resurrection de nostre seigneur ihesu christ*. The combination of woodblocks and typographic lines on this page seems very remote from our present customary title-page. But only a very small step was necessary to develop the "modern" design out of such a layout. The one really old-fashioned feature is the woodcut initial at the beginning of the top line. If one imagines



this gone and, instead, a somewhat reduced cut in the middle of the page, the familiar-looking title-page is established.

A volume printed at Antwerp in 1574 displays what may appear to us a rather unusual arrangement, but considering the time of publication it is very much an "up to date" thing. The border surrounding the words of the title is not printed from a solid block or from four pieces put together, but it is constructed out of a number of individual typographic units. The volume contains the five books of *Amadis de Gaule* in the French of Nicolas de Herberay, and is printed

by Guillaume Silvius, Imprimeur du Roy. It contains interesting woodcut illustrations of the period.

By this time woodcutting in illustrations had already begun to give way to copper engraving which, by the end of the sixteenth century, was well established as the generally accepted medium for illustrating books. In the library, *Justi Lipsi Poliorgeticon*, printed at Antwerp by the famous Plantin printing office in 1596, is a fair example both of the new technique as of the work of the famous plant. After Christopher Plantin took up printing the Netherlands entered into successful competition with Italy and France in producing books of a universal appeal.

In Germany during the early sixteenth century very little difference is observed between the books in vernacular Gothic letter and their predecessors of the fifteenth century. Johannes Gailer von Kaisersperg's *Das Buch Granatapfel*, printed at Augsburg by Hans Otmar in 1510, is a good example for this. Only the woodcut on the back of the title, a full page representation of Christ with Martha, Magdalena and Lazarus, in a scene of symbolic meaning, shows very clearly the advanced style. This volume has still the original binding with its attractive blind tooling.

Germany was the only country, apart from Scandinavia, which resisted the great international influence proceeding from Venice to France and the other western countries of Europe. It partook of the general development only to a limited degree. It is unnecessary to point out the continuous use of Gothic characters such as the Fraktura and the Schwabacher up to the present day. But also the Roman type maintained during most of the sixteenth century a typically northern character. Its design is bold and much heavier than Italian type. This can be noticed in Basel as well as in Strassburg, Mainz and Frankfurt.

It is a well-known fact that during the period of the Reformation, Basel, through the personality of Erasmus the scholar and Froben the printer, attained preëminence in publishing and book-making. The library has a marvelous example in a copy of Sir Thomas More's *Utopia*, in the valuable second edition, with woodcuts after Hans Holbein and Urs Graf, reproduced on page 186. Another

SERMONIS QVEM

RAPHAEL HYTHLODAEVUS DE OPTI

MO REIP. STATV HABVIT, LI

BER SECVNDVS, PER THO

MAM MORVM CIVEM

ET VICECOMITEM

LONDINENSEM.

*

Sit⁹ & for/
ma Vto/
pia nouæ
insulæ.



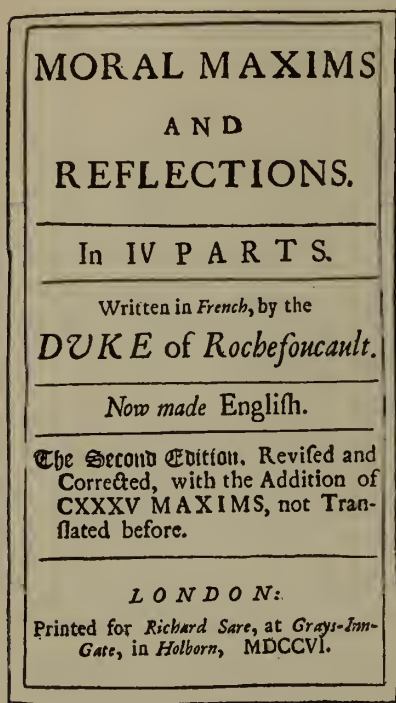
TOPIENSIVM INSVLA
in media sui parte (nā hac
latissima est) millia passuū
ducenta porrigit, magnūq;
per insulæ spatium nō mul/
to angustior, fines uersus
paulatim utrinq; tenuatur.
hi uelut circumducti circino
quingentorum ambitu mil
lium, insulam totam in lunæ speciem renascentis effi/
giant. Cuius cornua fretum interfluens, millibus pas/
suū plus minus undecim dirimit, ac per ingens inane
diffusum, circūiectu undiq; terræ prohibitis ūentis, ua/
sti in morem lacus stagnans magis, q̃ sœuiens omnem
propè eius terræ aluum pro portu facit. magnóq; ho/
minum usu naues quaquà uersus transmittit. fauces
hinc

volume printed at the same printing establishment much later, in 1561, still shows the same bold cut of Roman and the same general arrangement as in the *Utopia*. It is a copy of Agricola's *De Re Metallica* with its wealth of technical woodcut illustrations.

The development of English printing in the sixteenth century shows a tendency midway between that of Germany and France. In logical continuation of the fifteenth century style most English books in the sixteenth century were printed in the so-called "black letter" variety of Gothic type. A typical example is a copy in

the library of Guido da Colonna's *History of Troy*, "Imprinted at London, in Fletestrete at the sygne of the Princes armes, by Thomas Marche. Anno do. M.D.L.V." Not until the middle of the sixteenth century was the modern "Franco-Venetian" manner of Roman type and Renaissance decoration employed to any considerable extent. It is in fact not easy to lay hands on a good example of Roman type among the many English sixteenth century books in the library.

The seventeenth century is a critical period for book-making in virtually every European country. Particularly in England, it is hard to find worth-while examples, and from the low standard



general at that time one could hardly guess what degree of excellence English printing was to attain in the next century and thereafter. The Duke of Rochefoucault's *Moral Maxims and Reflections* in an English edition of 1706 has a typical title-page of the kind which,

incidentally, greatly influenced Colonial American typography.

Another characteristic English volume is Sir John Harrington's *Orlando Furioso*, London, 1634, with its over-elaborate and heavy decoration and the gorgeous crowded copper engravings. Joseph Moxon's *Tutor to Astronomy and Geography*, printed for him by S. Roycroft, London, 1686, shows even cruder engravings inserted into the text with obvious disregard of the effect on the page. It is hard for us to appreciate this manner of illustration. However, in its time it was the legitimate way.

We are more in sympathy today with certain illustrations which at that time were considered second rate and probably common, if not worse. I mean the remains of the old fifteenth century wood-cut, which was still alive in the popular romance as an under-current and which in fact never died out but was preserved in the later chap-books of the eighteenth and nineteenth centuries. A nice example of this style in England is the *History of the Gentle-Craft Shewing What Famous Men Have Been Shoe-Makers*, London, H. Rhodes [n.d.], and France is represented in a little volume entitled *L'Histoire de Pierre de Provence et de la Belle Maguelonne*, printed in Paris by Antoine Raffe.

Speaking of France, two title pages of seventeenth century books in the library may be instructive. In *La defance du Beau Sexe*, Lyon, 1658, and in *Remarques sur les Bedeaux de l'Université*, Paris, 1670, the title-pages, both of very similar design, show to what extent printers worked in a stereo-

Pierre de Provence, 17

Il se gouvernoit mout sagement comme sage homme
pourroit faire avec vn Roy.
Et tellement que par grand douceur & gracieuseté de
luy chacun l'aymoit. non seulement les grands mais
aussi les petits, & quéd il voyoit qu'il pouoit sans darg
ger soulager son cœur, il regardoit Maguelonne, &
quand il auoit mandement d'aller parler à elle il y al-
loit, & ainsi passoient le temps l'un avec l'autre.

Comme messire Ferrier de Couronne partit de Normandie pour
venir à Naples faire plusieurs iours pour s'atrons
de la belle Maguelonne.



Il y auoit en ce temps au pays de Normandie vn no-
ble cheualier qui estoit riche & puissant tant en auoit
comme en armes, & la grand valeur & cheualerie estoit
fort prisé & aymé, & se nommoit messire Ferrier de
la Couronne. Ce cheualier estoit par amour la noble
Dame Maguelonne & si n'estoit pasayme d'elle, & vn
iour qu'il se fioit en sa force, il proposa de faire aucune

typed manner. Still, these volumes belong to the better class of work, retaining a certain charm in an otherwise rather dull period.

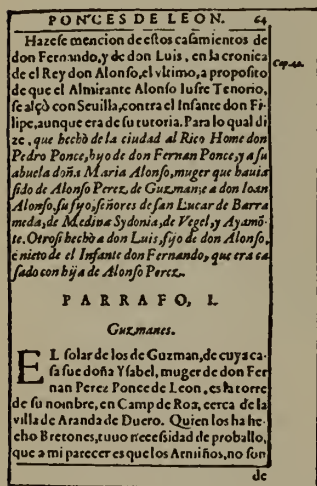
In the comprehensive Molière edition of 1682, which the library owns, there is already a suggestion of the splendid development of illustrated French eighteenth century books. The types are approaching the lightness which matches the tone of the coppers, but the engravings lack animation in design and expertness in execution. The decoration in this edition shows a mixture of woodcut borders and typographically-set-up decorations which is frequently found in the seventeenth and eighteenth centuries.

In Holland the Elzevirs of Leyden had learned from Aldus as well as from their countryman Plantin. They specialized in the production of very small volumes, which at an early stage of book collecting caught the fancy of book lovers. Many examples of the Elzevir Press are in the library.

William Blaeuw, the noted printer-scholar of Amsterdam, pupil of Tycho Brahe, became famous for his books on mathematics and astronomy. In the library the *Triangulorum Geometria* of 1631 and especially Bartholino's *Principia Matheseas* of 1683, both probably in their original bindings, are good specimens of their kind.

In Spain, the Roman and Italic type of the seventeenth century had completely superseded the characteristic Gothic types used to such great advantage by the early

printers of this country. The great literary contribution of Spain, the noble *Don Quixote*, besides many later editions, is represented in the library in a facsimile of the first edition, which shows a distinguished and spirited appearance worthy of its literary quality. Another Spanish book of this period, the *Cronico de Ponce de Leon*, Toledo, 1620, with its good types and charming engraved heraldic designs, is,



in spite of poor pressmanship, a very pleasing volume.

A characteristic example of German seventeenth century book production is Martin Opitz's *Acht Bücher Deutscher Poematum*, Breslau, 1625. In the crowding of pages with much ornament and many different sizes and kinds of type, German printing followed the general trend of the period. The printing of a book throughout in Gothic characters, such as in this volume, was by this time a manner practised exclusively in Germany, as it still is today.

In the eighteenth century a new school of book illustrators began to work, producing volumes of great charm, which are highly prized by modern collectors. The dominating technique is still copper engraving which, besides being remarkably developed as a technique, is decidedly fresher and more gracious in feeling than that of the seventeenth century.

A famous example, which the library owns, is a large edition of La Fontaine's *Fables Choiesies*, Paris, Gh.-A. Joubert, 1755, with illustrations designed by Oudry and engraved by Chochin and others. In this volume even the old fashioned woodcut tailpieces under the text assume a new and gracious life.

As an example from Italy, Torquato Tasso's *Gerusalemme liberata*, printed by Antonio Grappo at Venice, 1760, can be mentioned. In this splendid book not only the illustrations but also ornamental borders and initials were engraved. A German edition of Reynard the Fox, with ample engravings, is a good example for that country. An English counterpiece is an illustrated edition of the *Fables by the late Mr. Gay*, London, 1757, with engravings after Wootton and Kent, and tailpieces in wood. Pine's Horace, printed in London, 1733, with the text engraved as well as the illustrations, shows the popularity of the technique.

The Fournier family of type-designers and typefounders in Paris was successful in working out in typography the decorative trend of the Rococo period. Of the several books by Fournier Le Jeune which are in the library, the *Manuel Typographique*, Paris, 1764, may be mentioned here. The elaborate ornamentation in these volumes was done exclusively with material from the printer's case, no

engraving being used in the decorations. The books show scholarly interest as well as the author's taste as a designer.

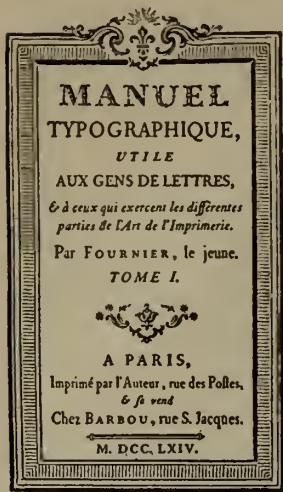
They were printed by J. Barbou, who ably carried out the Fournier ideas. A fine example of this style in Spain is Josef Antonio de la Valle's *Meditations y oraciones* printed by Ibarra, the famous typographer of Madrid, in 1764.

Eventually, the taste for elaborate decoration of books changed and a movement toward great simplicity began. The great and general vogue of classicistic style took early and very outspoken possession of typographic design. It started with a severe simplification of title-pages and more openly set-up columns throughout the book. The most characteristic and lasting result was a

new type-face, developed toward the end of this period by Bodoni in Italy and the Didots in France. It was rapidly taken over by all printers of the western world.

It appears that English typographers had a great deal to do with the creation of this new style. John Baskerville, writing master of Birmingham, is the representative figure at the beginning of the movement. In his *Milton* of 1758, which the library owns, among several others of his editions, he states his aims and ambitions as a printer. Andreas Foulis, printer to the University of Glasgow, followed the new trend with ability. His *Vergil* of 1778 is in the library.

Giovanni Battista Bodoni of Parma, the master of the new style, retains much of Rococo delicacy in his earlier volumes, in which he follows the Fournier example in France. It so happens that the examples of his work in the library are mostly from his earlier, "French" period. There are the *Discorsi Accademici del Conte Castone*, of 1772, with typographic borders surrounding every page. Vincenzo Monti's *Aristodemo* of 1787 in its original marble paper binding comes nearer in title-page, page design and





SCENA II

DAFNE, TIRSI.

DAFNE

Tirsi, com'io t'ho detto, io m'era accorta
Ch'Aminta amava Silvia: e Dio, sa quanti
Buoni officj n'ho fatti; e son per farli
Tanto più volentier, quant'or vi aggiungi
Le tue preghiere: ma torrei più tosto
A domar un giovenco, un orso, un tigre,
Che a domar una semplice fanciulla,
Fanciulla tanto sciocca, quanto bella,
Che non s'avveggia ancor, come sian calde
L'armi di sua bellezza, e come acute;
Ma, ridendo, e piangendo, uccida altrui,
E l'uccida, e non sappia di ferire.

type to our idea of a typical Bodoni. There is Tasso's *Aminta*, printed in 1796, a charming little volume, frail and delicate. The *Vita del Cavaliere Giambattista Bodoni*, Parma, 1816, is an excellent example of the severe manner. As mentioned before, it was the house of the Didots which fell in with the movement in France. A good example is Pierre Didot's Horace of 1800.

In England the movement of classicist book designing and the use of modern face type, as it was called, was strong enough completely to overshadow the marvelous achievement in typefounding of William Caslon, who was forgotten by 1800. A characteristic example of late eighteenth century printing and illustrating is the splendid Milton, printed in 1794-1797 by W. Bulmer, for John and Josiah Boydell at the Shakespeare Printing Office, with engravings by J. Martin.

Book designing of the beginning of the nineteenth century can be generally described as a continuation of the classical style. Certain of its elements, especially the modern face type, have kept alive all through the past century and, in some countries, up to the present day. The gradual dying-out of the movement as an autonomic expression of taste meant the end of the last great historical school.

During the eighteenth century, family magazines, ladies' calendars, almanacs, fashion books and the beginning of children's literature had developed, along with the chap-books of older origin. In their production, the more playful and ornamental features of the classical movement found expression, and later on this field became the main playground for bookmaking in the romantic taste. With this variety of development it is difficult to point out any one outstanding volume from the innumerable examples in the library.

The beginning of the nineteenth century brought also a number of new illustrative processes, which were immediately applied in book production. In addition to the use of steel engraving and lithography a new development in wood-cutting had begun since the latter part of the eighteenth

century. Box-wood, harder than the wood previously used and more resistant because cut against the grain rather than with it, as in the older method, permitted the development of wood engraving as it has come to be called.

The process originated with Thomas Bewick of Newcastle. A fine copy of the *History of British Birds* of 1797, in two volumes, is an excellent example of the latter's work. He started a new movement in illustration, which spread rapidly



over the European continent and the United States during the early and middle nineteenth century. Another, among the library's several examples of the English school worth mentioning, is Northcote's *One Hundred Fables*, London, 1828, with 280 exquisite engravings on wood.

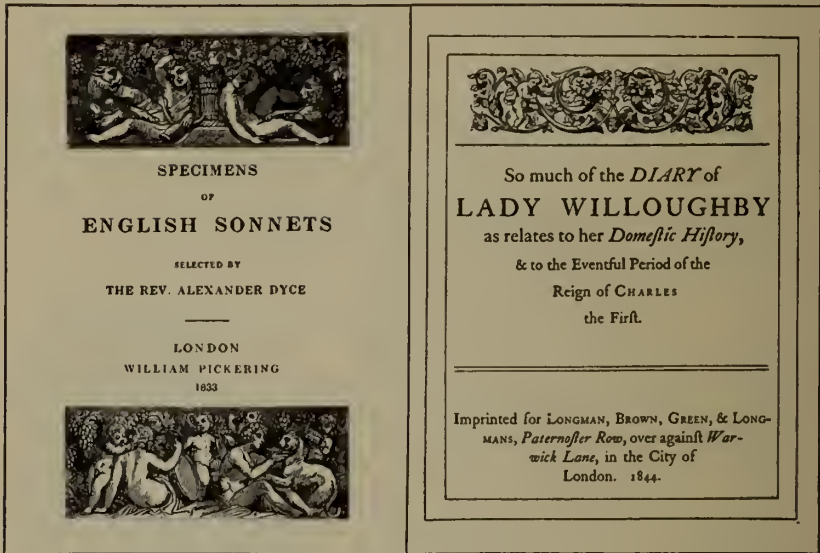
Of the German School Adolf Menzel's illustrations for Kugler's *Geschichte Friedrichs des Grossen*, represented in several editions should be noted. The finest work in this school, was done in France, where numerous artists were at work. Daumier, Bertall (see the illustration on the right), Gavarni, Grandville, Doré and others are all well represented.



In nearly every civilized country, by the middle of the nineteenth century, a confusion of taste became evident in typography, as clearly as, for instance, in architecture. Due chiefly to the introduction of new technical devices, and no corresponding development of taste to guide mechanical workmanship, this period culminated in the typographical horrors of the eighties. There are plenty of examples in the library.

It has become a widely accepted theory that William Morris was the first printer to "revive" the art of printing by applying the style of an earlier period to modern books. A study of nineteenth century printing reveals, however, that Morris was really the last, although the most successful, of a number of nineteenth century printer-artists working along those lines.

The Chiswick press in the hands of the Whittingham family is responsible for the beginning of "period typography" as well as for the re-introduction of Caslon old-face type, which has been popular ever since. It is the type used to print this article.



The earlier work of this press displays the regular classicistic style as can be studied in a little volume *Specimens of English Sonnets*, printed for William Pickering in 1833. *Lady Willoughby's Diary*, printed in 1844, can be mentioned as the most successful among the earliest pieces of period printing ever performed. *C. Crispi Sallustii Opera quae extant*, printed for Basil Montagu Pickering, also shows the clever use of revived Caslon type.

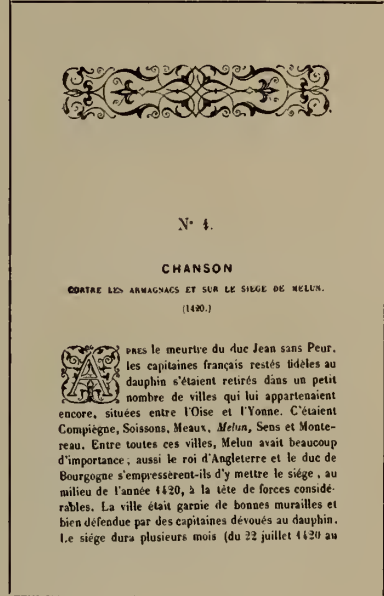
Very little attention has been paid to the continental

parallels of this early revival. Two volumes in the library of almost the same date are of particular interest in this regard. There is a little book entitled *Chants historiques et populaires*, printed at Paris for Aug. Aubry by Bonaventure et Ducessois in 1857, and *Jean Gutenberg, Premier maître imprimeur*, printed by Jules Guillaume Fick, Geneva, 1858.

The books printed by William Morris at his Kelmscott Press are known the world over as the most successful results among the various experiments to reform the art of the book. Arrangement of pages, design of the type, of borders and woodcuts are conceived after the spirit of the fifteenth century and applied in an eclectic manner. *The Wood beyond the World*, with a woodcut by Burne-Jones, of 1894, is a fine example in the library.

The books of the Doves Press are designed with utmost simplicity of page construction. The very close setting is again reminiscent of the fifteenth century, which charmed Cobden-Sanderson and Emery Walker of the Doves Press, as it had fascinated William Morris. But the delicacy and clearness of the Doves Press type makes their books rather than the Kelmscott products stand out as the first really modern conceptions. Of the several good examples in the library *The English Bible*, finished 1904, the *Hamlet* of 1909 and the *Credo* in a lovely tender binding of the press may be mentioned.

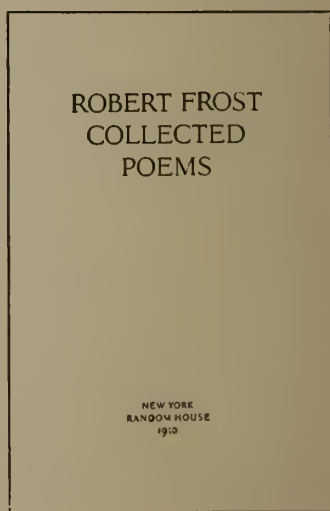
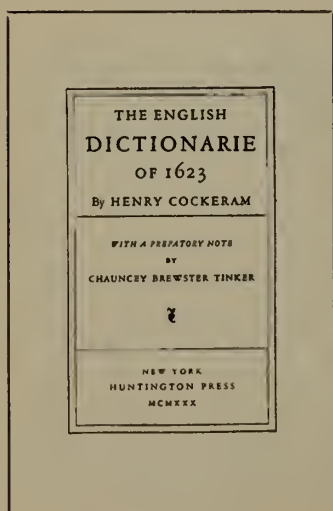
There are also many examples at hand of the several presses in England and America, which followed with more or less originality the example of the Kelmscott and Doves presses. The Ashendene Press was able to find a



note of its own from the very beginning. The library owns the *Carmina Sapphica* of Horace, printed in 1903. The press is still functioning.

As one approaches in time and place the point from which the present survey has been undertaken, a confusing variety of performances becomes evident. It is practically impossible to distinguish what will appear to a future reviewer as the leading trend of today's production. For the same reason no individual volumes in the library can be mentioned here. In the Rare Book Department of the library a collection is being built up in accordance with the viewpoints expressed in this article. No preference as to periods or countries is shown. But it is already noticeable at this early state of development, that American book production of today quite naturally finds a more complete and detailed representation than that of any other country.

Although hardly necessary, it may be said that the present article does not pretend to be an account of the rare and valuable items in the Columbia University Library. Of course many important and interesting acquisitions have been made since, but Professor Simkhovitch's article "Monumenta and Rariora" in this *QUARTERLY*, March, 1911, XIII, 173-182, can still be recommended as a good intro-



duction to the treasures of the library. The present article may be taken merely as a presentation of viewpoints, showing how books can be used to illustrate the leading tendencies to which they owe their physical appearance. Many of the items listed here are mentioned merely as typical and could therefore be replaced with equal accuracy by other books from the library.

655. Lehmann-Haupt, H.
L53F Five centuries of book design.

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